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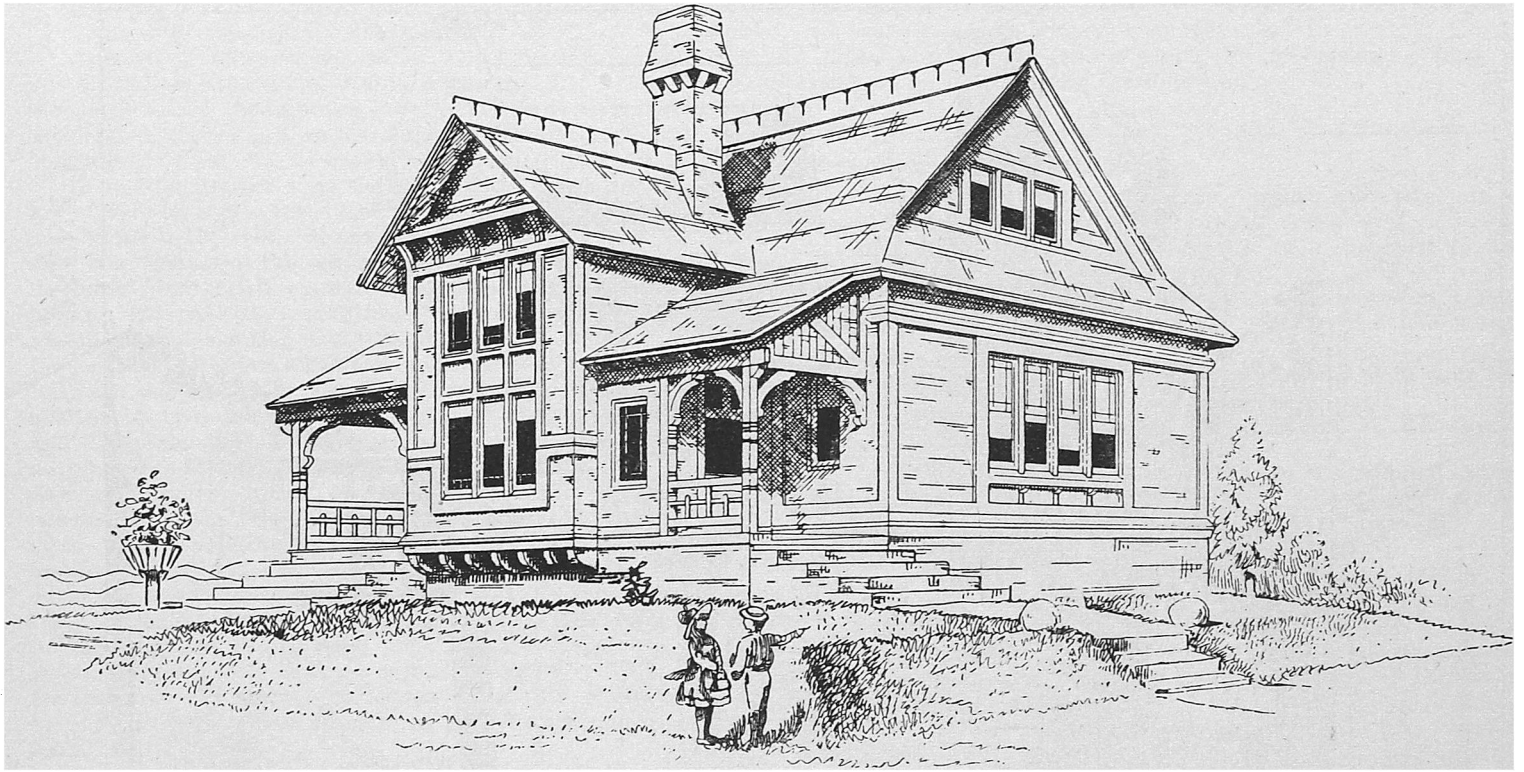
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PERSPECTIVE VIEW OF ARTISTIC LOW-COST COTTAGE.

HOW TO FURNISH AND DECORATE AN ELEVEN HUNDRED DOLLAR COTTAGE.

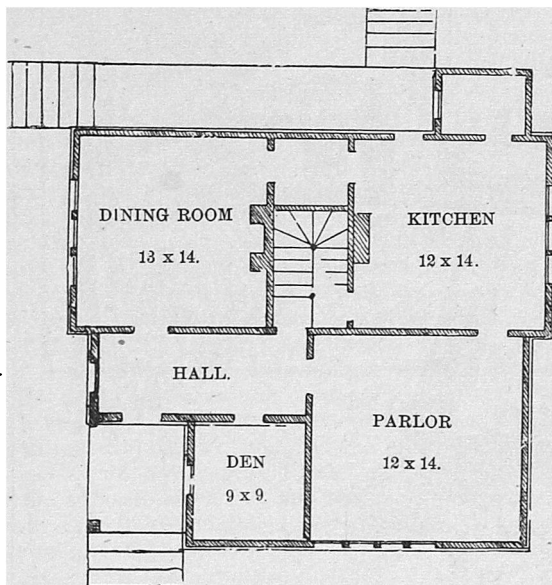
By COSMOS.

WE present our readers with an illustration of an ornamental cottage, known as Design Number 4 in "The Illustrated Atlas of Sensible Low Cost Houses," issued by the National Architects Union, of Philadelphia, Pa., the estimated cost of which is \$1,100. The perspective view presents a design which is at once pleasing and comfortable, having a light, graceful effect, the two porches adding much to its beauty. The

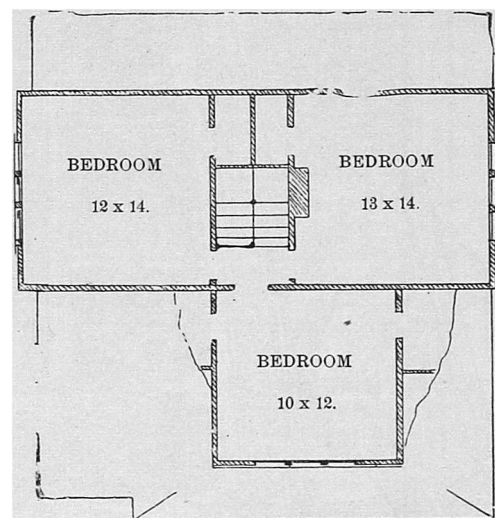
room (13x14) opposite the entrance is a very pleasant room with an open fireplace and bay window. It connects by a passage way with the kitchen (12x14), which has a large passage way and is well lighted. Closets are arranged on either side of the passage.

Second Story: This contains three bed-rooms (12x14), (13x14) and (10x12), each with ample closet room.

Such, therefore, is the style of house we have selected to furnish and decorate, beginning with the dining-room in the present article. When the average man or woman takes possession of an empty house they are at their wits end to know how best to proceed to furnish the same, so as to produce a maximum amount of artistic effect for a minimum expense. If they allow their furnishings to be dictated by a professional dealer they will very easily run up big bills without the question of suitability,



FIRST STORY.



SECOND STORY.

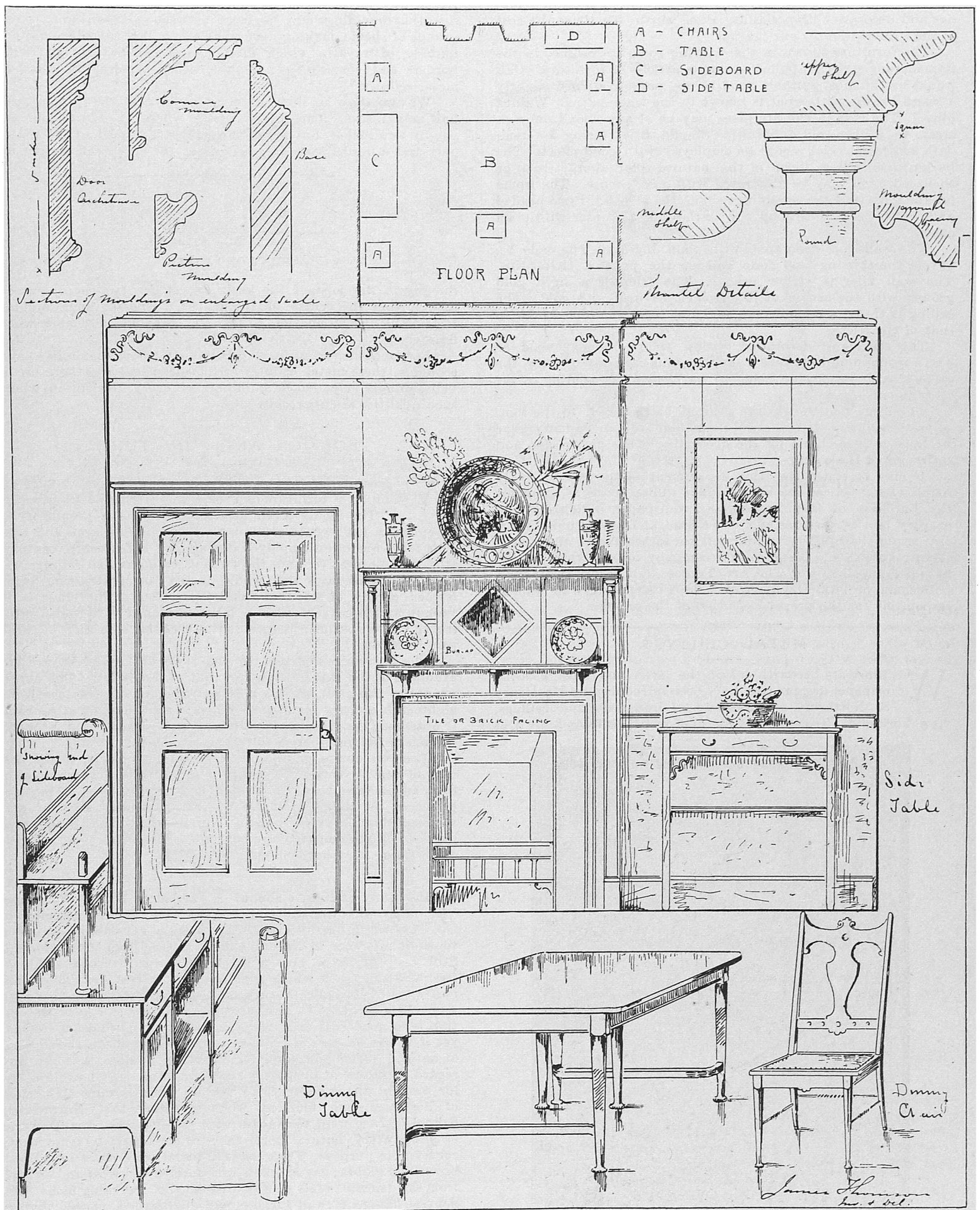
double row of windows at one side adds much to the general appearance, and the design has been selected as one of those which gives a great deal of comfort and pleasure, as well as artistic effect, for the small amount invested. We also give illustrations of the first and second stories.

First Story: As will be seen the entrance opens into a large well-lighted hall, from which the staircase is entirely curtained off and private. The first room to the right of this hall is a study, office or sewing room (9x9.) The parlor (12x14) is at the end of the hall, and is a bright handsome room. The dining-

room (13x14) opposite the entrance is a very pleasant room with an open fireplace and bay window. It connects by a passage way with the kitchen (12x14), which has a large passage way and is well lighted. Closets are arranged on either side of the passage.

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THE DECORATOR AND FURNISHER.



DECORATIVE CHART FOR DINING-ROOM OF A COTTAGE.

THE DECORATOR AND FURNISHER.

stery designs, carpets, pictures and bric-a-brac. These plans will be original designs, and will be prepared by the most expert decorators in the country, and their recommendations as to the correct styles and colorings of walls, carpets, upholstery fabrics and decorative draperies are alone worth ten times the cost of the subscription to our journal.

The furniture shown in the drawing room is designed in the Romanesque style as applied to simple articles of furniture. Oak would be the most suitable wood to use, perhaps stained slightly a warm brown, with what is known to the trade as "B. Walnut filler." The tiles in the fire place may be of any color from rich cream to a deep red or brown. Should brick facing be used, dark red facial brick could be employed with good effect. The burlap is intended to be of the natural color simply sized or shellaced, or it may be decorated with gold bronze. The frame for the glass and the mouldings should be of oak. Brass-headed nails could be used around the burlap as a border with good effect.

The walls are decorated with plain ingrain. The dado between the skirting and dado rail has the paper a citron tint. The wall filler is yellow orange. The frieze is a light gold ground with the ornament in citron emblevined with gold. The ceiling is tinted a cream color, and may have a border similar to that of the frieze.

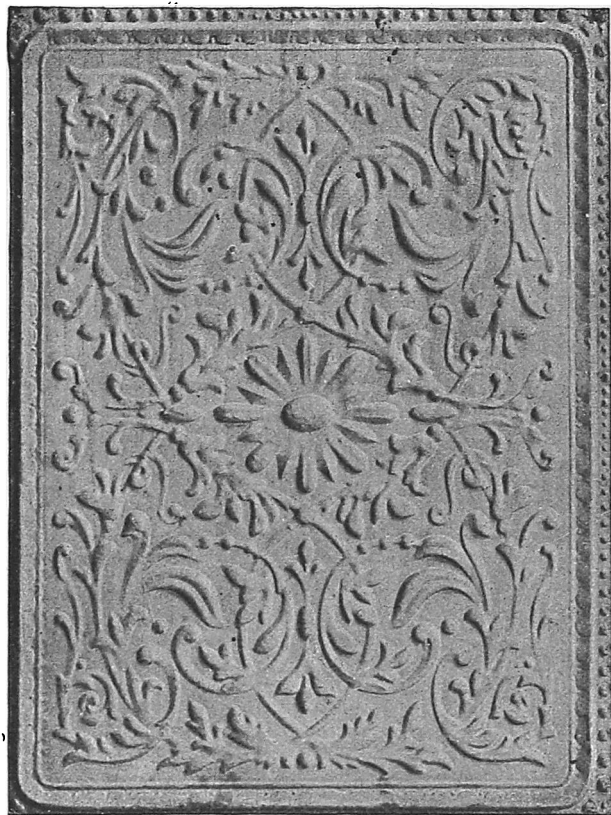
This scheme of decoration, with a yellow-orange, cream or ecru carpet, would produce a simultaneous harmony of color, the great idea in decoration being to harmonize the coloring of the more important space.

The chart is drawn to the scale of half an inch to the foot, so as to facilitate its actual reproduction. In our January issue we hope to give charts for the decoration of the parlor, den and bedrooms of the cottage.

It may be stated that this department of the journal is in hands of a practical decorator, who is willing to act as agent for the purchase of furniture, carpets, wall paper, upholstery and drapery fabrics, pictures and bric-a-brac, and any of our readers entrusting their orders to him will be satisfied with the result. Remittances should in all cases accompany orders, which should be made payable to "The Art Trades Publishing Company," publishers of THE DECORATOR AND FURNISHER, who will be responsible for the proper execution of the orders.

METAL CEILINGS.

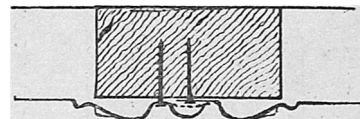
WE illustrate herewith one of the latest and most pleasing of panel designs that have been introduced by Mr. Henry S. Northrup, manufacturer of iron walls and ceilings, New York city. This panel is the filler of the ceiling known as



NEW PANEL DESIGN IN EMBOSSED METAL CEILING.

"Style P.," the border of which has a wide band of fine corrugated iron, enriched on both sides by heavy mouldings. An idea of the ceiling and its construction may be seen in the cut in Mr. Northrup's advertisement in our advertising pages. It may be seen that mouldings may be placed between each panel, or around groups of sheets, making deep panels. In fact there are quite a number of ways in which these panels can be arranged with borders and cornices, as are the other patterns of stamped metal ceilings.

We also show an illustration of a joint of the panels, (one half actual size). The furring strips where the seams join are one by two inches, but where the ceiling is formed of the plates only and a border moulding is desired, the strips can be put up



JOINT OF PANELS.

directly to the joist, if the joists are either twelve or sixteen inches from the centre of the panels. The nailings are between the beads on the edges, and are not noticable when finished.

For smootheness of finish, durability, incombustibility, and economy, these metal ceilings are unsurpassed, and their use is being rapidly extended in buildings of every description where such qualities are appreciated.

FOREIGN ART FURNITURE.

WE present our readers, on page 85, with some choice examples of furniture of French and German workmanship.

The Louis XIII. armchair presents a peculiarity of its epoch in the twisted columns that support the arms and legs. This form was often employed during the seventeenth century. It is very decorative, and the twisted columns and railings was employed in all cases that would justify its construction, being formed chiefly of wood of small dimensions. The chair is in walnut, and is covered with a fabric enriched with velvet ornaments. This specimen is included in a choice collection of furniture in Milan.

The Secretaire and seat, in the style of Louis XV., are fine examples of the Rococo style, or that of Louis XV. The curves proper to this style are the most extravagant of seventeenth and eighteenth century furniture. Where certain amount of restraint is observed, the style is very refined and elegant, and properly belongs to salons where wealth and refinement prevail.

The two chairs of German workmanship, belong to the first half of the seventeenth century, and are splendid examples of German Renaissance furniture in the grand style. They are preserved as choice examples of this particular style of art-workmanship in the Chateau Nuremburg. The illuminated leather, with which they are covered, is beautifully worked, the colors being very harmonious.

THE study of Nature should be carried on almost simultaneously with the study of ancient Art. For no attempt to use the forms of ancient Art will be satisfactory unless a constant reference to Nature is made on the part of the student. Still less will he be able to invest his work with that air of freshness and truth which is so essential to real Art. There are two ways of studying Nature, as of doing everything—a wrong way and a right. The advice to go to Nature for your decoration is so good that it is a pity it should ever be misunderstood; yet it is. It has too often been understood to mean the copying of natural forms and applying them at random, without any regard to fitness of purpose. Years ago, when Art had sunk low for want of direct reference to Nature, there sprang up a class of designers who founded what is called the "Naturalistic School." They went to Nature with a vengeance, torturing and twisting every natural form they came across, to serve every conceivable purpose. Trees made in metal were made to support bowls and globes; gas brackets were formed of leaves and flowers, from the delicate petals of which issued the scorching flame. The general flatness of wall surfaces was disregarded, paper-hangings being printed in pictorial imitations of natural forms. In fact, there was scarcely any limit to their misuse of Nature. A little consideration will convince most people that this is the wrong way.